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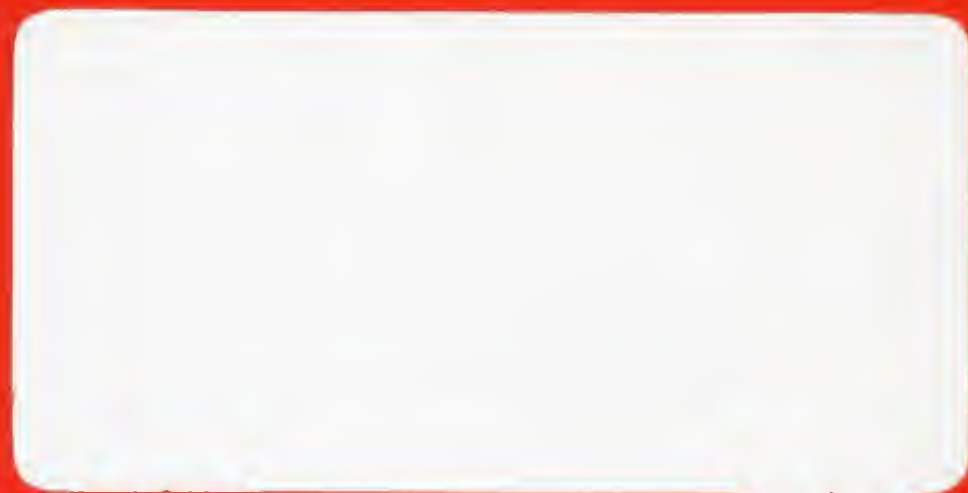
A MULTIVARIATE APPROACH TO SEGMENTING ARTS AUDIENCES

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Administration

#511

College of Commerce and Business Administration
University of Illinois at Urbana-Champaign



FACULTY WORKING PAPERS

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Summary:

This research focuses on finding the best set of variables to predict planned attendance at theater and symphony performances and identifying the most promising market segments (defined principally by leisure life styles). When life style, family life cycle, and experiential variables are included, the socioeconomic variables identified in earlier univariate audience studies as the best predictors of arts attendance, become non-significant. Implications for arts management are discussed.

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Introduction

Managers of non-profit organizations increasingly are seeking to apply sophisticated techniques of business management to their operations.¹ While advances have been relatively rapid in finance, accounting and labor management, developments in marketing have been much less impressive. A major handicap has been the lack of high quality market research. A case in point is the area of audience studies which to date have tended mainly to observe (and make recommendations on) relationships between arts attendance and standard socio-economic characteristics examined one at a time.² The present article reports on a study for the National Endowment for the Arts advancing these earlier approaches by adding multi-faceted life-style and attitude measurements and measures of early childhood socialization to the standard socio-economic variables and by simultaneously examining relationships between planned arts attendance and all of these predictor variables.

1. Past Findings

There have been a large and growing number of audience studies conducted in the United States in the last ten years, a great many of which are unpublished. In the main, these studies have concluded the obvious: that attendance at the performing arts is strongly positively associated with income, educational and occupational attainment and with white racial status. In a recent review of 270 studies of audiences for museums and performing arts also found, not surprisingly, that heavy attenders at one live performing art (except theater) tended to be heavy attenders at other live performing arts.³ In addition

to confirming findings that were already well-known to arts managers, these past studies exhibited other deficiencies which the study reported here sought to remedy.

(1) Much of the past research on arts audiences has tended to contrast attenders and nonattenders and has not looked to see if there are meaningful subsegments within either group. A major contribution of the study reported here is that it divides the population in advance into subsegments based on their leisure-time use patterns and then observes their likelihood of future attendance. In addition to developing these leisure life-style groupings, this study also develops a rich array of data on respondents' general life-style tendencies.

(2) As DiMaggio, Useem, and have noted: "Another issue about which little is known and much curiosity exists is the process of socialization into arts attendance: how early does it begin, how important is the family, and how important is the school?"⁴ The present study for the first time adds to the standard set of socioeconomic variables two new sets of questions asking about (a) the extent to which respondents were interested in classical music or live theater when they were growing up and (b) the extent to which their parents were also interested in the same performing arts. In addition to these new questions, the analysis also takes conventional data on age, marital status, and the presence or absence of children to construct a measure of the respondent's stage in the family

life cycle to see whether receptivity to the performing arts is higher or lower as one moves through a set of typical life stages.

- (3) Past studies have also had relatively little success in linking attendance--or its lack--to individual's perceptions of the performing arts. Yet marketing has developed a significant arsenal of attitude measurement tools to attack just this problem. Thus, the present study has included a substantial battery of questions about consumer attitudes (i.e., their expectations when attending theater and symphony and on the importance of those expectations to them).
- (4) Finally, past research has failed to employ the sophisticated analytic techniques available to marketers to the data they have collected in order to look at the interactions among variables. Although such studies could benefit from greater use of the relatively simple technique of cross-tabulation analysis, the present study suggests that a much higher payoff is possible from the use of more sophisticated techniques which are now relatively commonplace in marketing research; namely, analysis of variance, factor analysis, and multiple regression.

Thus, in summary, the present study attempts to introduce to the study of this area more advanced analytic techniques now used in marketing and to introduce several new audience measures in an attempt to learn whether these innovations will yield better predictions of future attendance at theater and symphony performances than have been possible in the past.

It is, however, recognized that the associational approach described here is not without its faults as will be discussed below. An alternative approach based on presenting respondents with possible new offerings is described elsewhere.⁵

Methodology

The study was carried out in four southern cities (Atlanta, Georgia; Baton Rouge, Louisiana; Columbia, South Carolina; and Memphis, Tennessee). The four cities were chosen from among a list of several dozen southern cities with both a symphony and regular theater presentations.⁶

Data for the analysis were gathered by means of telephone interviews conducted with respondents 14 years of age or older systematically selected from households with telephones in the four cities. At the outset, it was decided that a major focus of the study would be on marginal attenders--those who do not now go frequently to theater or symphony but who might be enticed to do so. For this reason, those who were judged to have virtually zero probability of attending theater or symphony were screened out. At the same time, those who are already heavy attenders were intentionally undersampled, since our main concern was not with appealing to audiences already heavily involved in the arts. The undersampling was accomplished by interviewing only one-half of those who had attended three or more theater or symphony performances in the previous year.

Screening questions defined potential users as the following:

(a) Those who did one of the following in the last 12 months:

- (1) Went to live popular or rock concerts;
- (2) Listened at least ten times to classical music on radio, television, records, or tapes;

- (3) Visited an art gallery or museum;
 - (4) Went to a live classical music performance other than a symphony concert;
 - (5) Saw a ballet either live or on television;
 - (6) Saw one or two plays;
 - (7) Went to a symphony orchestra concert once or twice.
- (b) And/or those who met one of the following qualifications:
- (1) Plays a musical instrument;
 - (2) Ever worked for a theater, music, or dance production;
 - (3) Attended three or more live plays sometime in their lives but not in the past year;
 - (4) Attended three or more symphony orchestra concerts sometime in their lives but not in the past year.

A total of 3,956 residential telephone numbers were selected for screening using telephone directories in the four cities and random digit dialing techniques. Of these, 44 percent were not screened because the numbers were no longer in service, or the residents were not at home after five callbacks, or they refused to participate. Of those screened, 15 percent were heavy attenders; by sample design, one-half of them were dropped from the main sample.⁷ Only 14 percent of those reached were dropped because their probability of attending was deemed to be zero according to the criteria discussed above. After screening, a total of 1,733 households were designated for complete interviews. A systematic selection table was used to determine the household member to be interviewed. Of the remaining respondents, an additional 14 percent were unavailable or refused to participate in the main interview, yielding

a final sample of 1,491. Comparisons of respondent characteristics with available census data suggest that the sample population is younger, better educated, higher income, and substantially more often female than the general population of the four areas. These differences are consistent with those found in other studies using telephone interviewing and with our procedure for screening out those with zero probability of attending arts events.

The Measures

Respondents in the study were asked extensive questions about their attitudes and behavior toward theater and symphony, aspects of their leisure and general life styles, and their socioeconomic characteristics. The questions were developed from other research studies, from introspection and from several focus-group interviews with heavy and light arts attenders.

Life style measures offer profiles of consumer purchases that are greater in depth and clarity than those provided by simpler demographic information about the consumer. A large number of product and service choices have benefitted from life-style analysis.⁸ In the present study, consumer life style was measured at two different levels. The first level was the individual's use of leisure time, the second level, the individual's more general activities, interest, and opinions reflecting general life styles in which the leisure activities are imbedded.

Leisure Life-Style Characteristics. The first type of life style analyzed was based on responses to a set of 50 questions about leisure-time activities, interests, and opinions. These data were then used to group respondents into leisure-specific life-style categories. Unlike

the analysis of the general life-style characteristics to be discussed below, for the leisure life style questions a Q-type factor analysis was performed on the answers to these 50 questions in order to group respondents into unique groups, each with similar leisure-time use patterns.⁹ The objective of this analysis was to find types of life styles (i.e., people) rather than types of life-style characteristics (i.e., traits).

A Q-type factor analysis program developed by Market Facts (we might instead cite Rich Johnson's JMR write-up here) was employed for this task. A number of different possible groupings from the analysis were examined, and these solutions were tested for stability between two randomly chosen halves of the respondents. A solution was selected that partitioned the population into six unique clusters. Factor loadings for major variables on the six factors are reported elsewhere.¹⁰ They suggest the following characterization of the six groups:

The Passive Homebody--This group prefers family- and home-oriented activities. They are heavy watchers of television, have essentially negative attitudes toward cultural organizations and activities, and, in fact, tend to avoid nearly any activity outside the home, such as bowling, eating out, or seeing a movie. These people recognize that their days are routine and filled with unused leisure time.

The Active Sports Enthusiast--In many ways this group is the antithesis of the previous group. They take part in many active sports, such as tennis and bowling, and engage in other outgoing activities, such as movies, parties, and spectator sports. They strongly disagree that they are homebodies or like to spend a quiet evening at home. On the other hand, they are like the homebodies, but more extreme, in their negative attitudes toward theater, symphony, and other cultural activities.

The Inner-Directed Self-Sufficient--Members of this group are best characterized by their participation in a number of industrious home-oriented activities, such as gardening, reading, and craft projects. They are family-oriented and prone to undertake outdoor activities such as hiking and picnics. They are inactive and uninformed when it comes to cultural activities, although they are not negative toward these activities as are the Passive Homebody

and Active Sports Enthusiast groups. They are not overburdened with leisure time as is the Passive Homebody. Instead, it appears that their leisure interests keep them busy, either alone or with their family.

The Culture Patron--This group would be expected to be the best market for theater and symphony, since they report that they are now involved with these activities. This is a reflection of their favorable attitudes toward and patronage of the arts in general. They lack the orientation toward home and family of the Passive Homebody and the Inner-Directed Self-Sufficient and the sports orientation of the Active Sports Enthusiast. They rely very little on television for entertainment or relaxation.

The Active Homebody--Members of this group resemble the Passive Homebody group in their home- and family-orientation, but replace that group's nonactive TV-watching with such activities as golf, working on the car, and gardening. They have a generally negative attitude toward the arts and do little reading, partying, or radio-listening. In other words, they are not very socially active or media-oriented, but fill their time with what might be called productive "tinkering" activities.

The Socially Active--This last group is also active, but in a more social vein. They give and attend parties, eat out often, and participate in clubs and other meetings. They are aware of theater and symphony offerings and have friends who are interested in these activities. Nevertheless, their own patronage is not presently great. They are busy and cannot abide leisurely pursuits such as golf, reading, or spending a quiet evening at home.

In the present context, then, the Culture Patron and Socially Active groups have leisure life styles that appear to be conducive to attending the performing arts. On the other hand, the Passive Homebody, Active Homebody, and Active Sports Enthusiast groups would appear to be negatively predisposed toward attendance. Finally, the Inner-Directed Self-Sufficient group appears generally uninformed, and possibly neutral, about the arts.

General Life Style Characteristics

The R-type factor analysis of general life style items sought meaningful composites of the original 43 questions through principle axes

factor analyses with interactive estimation of communalities and varimax rotations. On the basis of eigenvalue plots and interpretations of various solutions using 2 through 15 factors it was decided to retain six factors which together account for 33 percent of the variance on the original questions. Factor loadings and interpretations for these six rotated factors are also reported elsewhere.¹¹ In order to examine the stability of these factors before accepting this solution as final, all solutions using five through eight factors were derived separately for randomly selected halves of the data and then examined for comparability. It was determined that both five- and six-factor solutions were the most stable and allowed derivation of nearly identical factors in both halves of the data. These two solutions were also tested separately with the data from each of the four cities in which samples were obtained. Again both solutions proved to be stable. On the basis of its superior interpretability the six-factor solution was selected.

The final step in the R-type factor analysis of general life styles was to develop a set of factors scores for each individual which represented this person's score on each of the six composite life style dimensions. These factor scores were developed by least-squares regression estimates and served as the representation of the amount of each general life style dimension possessed by each individual in further analyses.

The six dimensions may be characterized as follows:

Traditionalism--This characteristic is associated with church-going, old-fashioned tastes, a feeling that things are moving too fast, and a wish for the good old days. It is also related to preferences for a traditional child- and family-centered home where the man is in charge and the woman is home-oriented. Finally, it includes a preference for security and an unwillingness to take chances.

Hedonism/Optimism--This characteristic involves wanting to look attractive and perhaps a little different, wanting to travel around the world or live in London or Paris for a year, and living to eat. It is associated with the positive view that one's greatest achievements lie ahead.

Defeatism--This characteristic is marked by a depressed outlook due to a belief that things have not turned out so well. One's present life is thought undesirable; if given the chance, one would do things differently. It is also associated with wishing for the good old days, thinking things are changing too fast, spending for today, and dreading the future.

Self-Confidence/Opinion Leadership--Two characteristics seem best to describe this dimension--a feeling of self-confidence and liking to be considered a leader.

Urbanism--This factor involves a preference for big cities and support Women's Liberation.

Outdoorsiness--This dimension involves going on picnics and hiking.

Attitudes toward Theater and Symphony

The life-style approach to explaining arts behavior is a general one; it examines how various arts behaviors fit into more general life patterns. Attitude measurements focus instead on predicting behavior by understanding the nature and value of the various outcomes that an individual expects from engaging in a behavior (e.g., attending the theater or symphony). Behaviors that yield positive outcomes on important dimensions will be adopted; those that do not yield positive outcomes or that yield positive outcomes only on unimportant dimensions will not be adopted. This approach has proved useful to marketers in predicting purchase intentions in various product and service categories.¹²

In the present investigation, subsamples of consumers were asked about their attitudes toward attending the two performing arts under study. Because of the length of the overall questionnaire, attitudes

about theater attendance were only asked of one-third of the sample and attitudes about symphony attendance were only asked of another third. Each participating respondent was asked: (a) How likely it would be (on a 4-point scale) that they would obtain each of 17 different outcomes (e.g., get exactly the seats you wanted, find friends there, or understand what was going on); and (b) How important it was (on a 4-point scale) to achieve each of these outcomes. In addition, as Fishbein recommends in his extended model,¹³ respondents were asked about their perceptions of what important others expected of the respondents arts-going behavior. The resulting model was therefore of the following form:

$$BI_{jk} = \sum_{i=1}^n I_{ik} B_{ijk} + NB_{jk}$$

where:

BI = likelihood of respondent k attending performing art j

I_{ik} = the importance weight given to consequence i by respondent k

B_{ijk} = the respondent k's belief about the extent to which attending performing art j will result in consequence i.

NB_{jk} = normative pressure; the extent to which respondent k perceives that significant others believe he or she should attend performing art j.

Other Questions. In addition to these life style and attitude items, respondents were also asked about early childhood socialization into the arts. Specifically, they were asked two sets of questions:

- a. How interested were you in live theater (classical music) when you were growing up?

- b. How interested were your parents in live theater (classical music) when you were growing up?

REGRESSION RESULTS

The key questions which stimulated the present analysis were:

1. Which individual variables best predict likely future attendance at symphony and theater? We also wished to assess whether our findings paralleled those reported by others.
2. Which set of variables best predict future attendance at symphony and theater? This analysis considers all the variables together taking account of interdependencies among these predictors.
3. What contribution does the addition of life style, attitude and socialization variables make to predictive ability compared to the traditional age, income and education measures?

Simple Correlations

Since the interest of the study was in predicting future attendance at theater and symphony, the dependent variable in the analysis was individual's responses to the question: How likely (on a 4 point scale) are you to attend theater/symphony "in the next year or two."

Univariate correlations of 56 independent variables with the likelihood of attending theater and symphony are reported in Table 1. Note that several key variables such as family life cycle and income are treated as sets of dummy variables to detect possible curvilinearities. In these cases, point biserial correlations coefficients are reported. Correlation coefficients greater than $\pm .045$ can be considered statistically significant at the .05 level given the sample size. Here one observes findings agreeing with earlier studies:

1. Sex is not a significant predictor of attendance
2. Education of respondent is positively correlated (as is education of each parent).

Elaborating on earlier findings, the present sample indicates that:

3. Age is negatively correlated with attendance. (The family life cycle measures suggest that this may be because of high attendance among (a) single adults and (b) young adults with no children and low attendance among older adults with no children ("empty nest" stage).)
4. Only membership in the highest income category (over \$25,000) is positively related to attendance.
5. Race is not significantly related to likely attendance.

In addition to these variables, attendance was also found to be positively related to years living in the area, living in Atlanta, and number of cars owned (symphony only), and negatively related to number of children over 14 (the life cycle factor again, possibly), being a homemaker and living in Columbia, South Carolina.

However, what is striking in Table 1 is not that we have confirmed or elaborated the traditional predictor variables but that variables unique to this study generally have much higher correlation coefficients. All of the variables with simple correlations equal to or above .20 for either theater or symphony were measures of either (a) leisure life style group membership, (b) general life style dimensions, (c) past attendance, (d) attitudes, or (e) childhood socialization influences, all newly introduced to arts studies in this project.

Multiple Regression

From the point of view of a total prediction from these correlations, one problem is that many of the variables are related. For example, as

income increases so does the likelihood that the spouse is employed ($r = .36$) and the number of cars in the family ($r = .46$). The problem then is to conduct an analysis that assesses the importance of several variables in explaining the likelihood of attendance while taking account of these variables' interrelationships. One useful technique for doing this is stepwise regression. In this technique, predictors can be selected one at a time, starting with the single best predictor and adding the one variable at each "step" that increases predictive accuracy the most. This continues until the best remaining predictor that could be added produces no significant improvement in overall predictive accuracy.

Theater. Of the 56 variables examined in the stepwise regression, six were found to add to the prediction of theater attendance likelihood at the .05 level of significance. The six predictors were jointly able to account for 28 percent of the variability in the reported likelihoods of theater attendance using an adjusted R^2 measure. Although this leaves the majority of the variability in these likelihoods "unexplained" (and potentially related to factors not examined in the study), this is double the r^2 "predictive" ability of the best single variable. It is, further, a relatively high level of predictive power for a marketing study.

The variables that aided this prediction are shown in descending order of usefulness in Table 2. The standardized beta weights in this table may be interpreted as an indication of the relative importance of each predictor variable; the larger the weight, the more useful the variable was found to be. The table shows that by quite a substantial margin, the best predictor of the likelihood of future attendance is attitude toward going to the theater. Not surprisingly, the more one thinks the outcomes of attendance will be favorable, the more these outcomes are important and

the more that significant others are seen as favoring attendance, the more likely one will be to report planned future attendance. Three variables of approximately equal importance are the next best predictors. All three are measures of positive past experiences with the arts. One variable is the respondent's interest in live theater when growing up. Being favorably socialized to the theater as a child seems to have a strong and lasting effect on future attendance independent of whether one presently has favorable prospects for attendance. Also in this predictor group is theater attendance during the past year: past behavior is a good predictor of likely future behavior. A second factor in this set is membership in the Culture Patron leisure life-style group. Here we see that past attendance at not only theater but also at several arts types as well as having other interests and opinions reflecting an arts-centered leisure life style, makes a significant contribution to likelihood of theater attendance. This also lends support to our contention that performing arts attendance can profitably be seen from its perspective within particular life styles, and supports the contention of DiMaggio, Useem, and Brown that "aficionados of one arts form also attend others"¹⁴ (contradicts earlier confirm that this is true except for theatre audiences).

Following the three "experiences" variables at a slightly reduced level of importance are two general life-style dimensions, Traditionalism and Self-Confidence/Opinion Leadership. Both of these are negatively related to future attendance.

Symphony. Table 3 reports beta weights and simple correlations for the five variables that explain about 29 percent of the variance in likely attendance at symphony concerts. Most striking is the fact that although

this is an entirely different sample than in the theater analysis, the first four variables--those with the most weight in this equation--are the same four variables that are the most important in the theater analysis. Again, attitudes are a significant factor, although not the most important variable as in the theater equation. Also, the three experience dimensions--past attendance, interest in the art form when growing up, and membership in the Culture Patron life-style group--are again the remaining variables in this set of most important predictors.

The single new variable in this equation is membership in the Socially Active leisure life-style group. It will be recalled that this was the second group with a life style positively predisposed toward the arts. This finding may lend credence to the suspicion that symphony attendance for some patrons serves social needs beyond any cultural needs it may fulfill.

Nonuseful Potential Predictors. The fact that a particular set of variables entered the equations in the preceding two regression analyses does not mean that those which did not enter do not have substantial simple correlations with likely attendance. Table 2 attests to this. What the equations do is capture the best linear combinations of predictors. Given this task, it is interesting to consider which variables did not enter the equations.

First, all the standard socioeconomic variables used in other studies--education, sex, income, occupation, and so forth--do not turn out to be significant predictors of likely attendance when the attitude and general and specific life-style factors that we have included here are entered into the analysis. This would strongly suggest that where

these standard socioeconomic variables are found to be significant in other studies, it is only because the richer set of variables added here are not included.

The second factor that does not show up in our analysis is variation across cities. We did find Columbia generally less responsive to the performing arts at the time of our study, but the analysis determined that even this apparent difference is not sufficiently strong to produce a significant effect on likely attendance when these other variables are considered. This gives us some confidence that the results reported here are generalizable across cities of different sizes and different cultural opportunities--at least those in the South.

IMPLICATIONS

Limitations. Although the results here are highly suggestive, the regression approach suffers from three major defects. First, it measures association, not causation. The implications drawn above assume causation, but it is entirely possible that the causation may be in the other direction or due to some third variable. Attendance at theater and symphony now may, for example, lead to favorable attitudes and not the other way around. This is not an implausible explanation. Further, attendance at theater or symphony may have led to attendance at other cultural institutions, not the reverse. This is somewhat less plausible, but as Ryans and Weinberg¹⁵ point out, we know very little about how people "learn" to attend arts events over time. It is even possible, although much less plausible, that childhood interest in the arts and likely future patronage have a causal structure opposite to reasonable expectations if present

involvement causes people more often to remember childhood involvements. The problem with this "causation/association" deficiency is that we do not know if a particular change in marketing strategy will cause the desired result just because it is associated with the desired result.

A second deficiency is that the regression approach is based on a measure of likely future attendance that may lack external reliability and validity (i.e., it may predict actual future behavior poorly).

A third deficiency with this approach is that it seldom directly relates to the marketing mix elements that an arts administrator can manipulate. It does not show that if, say, price were raised, a particular result would be likely to occur. It was suggested above, for example, that if specific attitude elements were changed, a general increase in arts attendance could occur; but we did not say how to make such changes. As a consequence, we cannot say that a particular message strategy developed by an administrator or his or her communications specialists would lead to the desired changes in the attitude elements and hence to the desired behavior change. In that sense, our associational findings like those in similar studies are one step removed from specifying managerial action outcomes.

Despite these limitations, there is here a basis for a segmentation strategy which has rather clear implications for building arts audiences. It suggests that one should take the factors now leading to likely attendance and use them to identify target audiences. There may also be some opportunity to modify these characteristics to motivate attendance by present nonattenders. In the present analysis, three factors show through

in both analyses, and these three should be the starting point for any marketing approach based on this analysis.

Attitudes. How positive one expects the outcome to be clearly affects whether one will attend theater or symphony. It will be recalled that these attitude measures had three components:

- (1) Expectations regarding the likelihood of obtaining particular benefits;
- (2) The importance of those benefits; and
- (3) The perception of whether significant others expect one to attend.

Although the data in the study are static and cross-sectional and so should be treated with caution, they do suggest that future attendance may be increased and arts audiences broadened by one of the following three approaches:

- (1) Improving expectations about important outcomes;
- (2) Increasing the importance weights for outcomes where expectations are highly positive; or
- (3) Increasing the perceived pressure brought by significant others to attend.

Improving expectations. There are twelve dimensions on which non-attenders are significantly less positive than attenders about expected outcomes from going to the theater; there are nine such dimensions for symphony. Further, there are seven dimensions with high average importance scores for nonattenders for both theater and symphony. At the intersection of these two groups, where expectations are significantly low while the importance weight for nonattenders is high, there are four dimensions for

theater and five for symphony that merit attention. Improved attendance for both theater and symphony thus may result if nonattenders become more positive about the following:

- (1) The likelihood that they would like the particular program (the effect of changing programs is discussed further below);
- (2) The likelihood that they would understand what is going on;
- (3) The likelihood that those with whom they attend would have a good time; and
- (4) The likelihood that the evening would prove stimulating.

In addition, theater attendance might be enhanced if nonattenders felt that the performers were better than they believe to be the case at present, and symphony attendance might be increased if nonattenders would come to believe that they were not going to waste their time.

Increasing Importances. Increasing importance weights is a much more difficult task than changing perceptions in marketing in general and often takes many years. The analysis here suggests that the problem in the arts is even more difficult because there are only two cases where there are significantly lower importances reported by nonattenders than attenders and where expectations are also relatively high. Both of these cases are for theater: One is understanding what was going on; the other is feeling that those with whom you were attending were having a good time. The fact that these are both dimensions where expectations are also significantly lower for nonattenders suggests that they may be areas particularly ripe for promotional focus.

Increasing the impact of significant others. Attenders are substantially more likely than nonattenders to agree that significant others

expect them to attend theater and symphony. This factor may potentially be used to induce more attendance through promotions aimed at stimulating personal influence. This may be accomplished by showing the different types of present attenders in promotions or by encouraging present attenders to bring nonattenders to performances.

Leisure Life-Style Groups. As any arts marketer knows, Culture Patrons are excellent prospects for attendance at arts events. The use of mailing lists, programs, and posters for one performing art to encourage attendance at another should be commonplace in the arts, although reluctance to share mailing lists seems surprisingly high among administrators in this field. What is new and intriguing is the indication that likely attendance at symphony concerts is high among the Socially Active group. This finding would suggest that promotions emphasizing the social dimensions of symphony attendance may bear considerable fruit among this group.

Analysis of correlates with membership in the Socially Active group in the present regional study should be treated with caution. However, it suggests that if symphony marketers wish to promote to Socially Active respondents, they should aim their messages toward older, retired people who are active in giving and going to dinners and parties, possibly portraying a visit to the symphony with other mature, socially active people as a natural complement to their active, social life style. The fact that this group has more leisure time and apparently fewer family responsibilities than other groups leads to the speculation that they may be good workers as well as attenders at the symphony, if working on a fund drive or a related activity can be seen as carried out in the company of other adults and as part of an active social life style.

Interest in the Arts as a Child. It seems clear that early exposure is a major determinant of arts attendance, as it is of many other leisure behaviors. It appears reasonable to suggest, therefore, that if they have not already done so, both theater and symphony organizations should develop active youth programs, young peoples' concerts or plays, in-school programs, youth discounts, and the like. Bradley Morison, a marketing consultant to many arts organizations, recently stated his belief that the development of an active children's theater program at the Guthrie Theater in Minneapolis was largely responsible for a drop of five years in the average age of attenders at the Guthrie between 1963 and 1973.¹⁶ This infusion of youthful attendees is, Morison argues, a source of continuing vitality to such established organizations. Constant measurement of the effects of youth programs seems necessary, preferably through panel studies. It should also be commonplace for these organizations to develop mailing lists of participants in school or youth programs if this early exposure is to be turned into active adult patronage of symphony and theater. It may also be useful to consider longer-term series discount programs (perhaps billed as "learners' discounts") to encourage young people to continue their patronage through adulthood.

TABLE 1

SIMPLE CORRELATIONS OF SELECTED RESPONDENT CHARACTERISTICS AND
LIKELIHOOD OF ATTENDING THEATER AND SYMPHONY

Variable	Correlation with likeli- hood of attending	
	Symphony	Theater
Interest in classical music when growing up	.35	.23
Culture Patron	.34	.32
Attendance at symphony in last 12 months	.34	.20
Parents' interest in classical music	.28	.19
Attendance at theater in last 12 months	.25	.32
Interest in theater when growing up	.24	.28
Parents' interest in live theater	.23	.20
Hedonism/Optimism ^b	.20	.20
Urbansim	.19	.21
Number of cars owned	.18	.02
Listened to 10+ classic records last year	.17	.14
Active Sports Enthusiast ^a	-.16	-.13
Education of respondent	.16	.19
Education of father	.14	.11
Plays musical instrument	.14	.12
Ever worked for theater/music/dance production	.14	.18
Lives in Columbia	-.13	-.15
Ever attended three plays (but none last year)	-.13	-.19
Traditionalism ^b	-.12	-.15
Education of mother	.12	.12
Passive Homebody ^a	-.12	-.15
Self-Confidence/Opinion Leadership ^b	-.11	-.20
Single adult life-cycle change	.11	.13
Socially Active ^a	.10	.08
Active Homebody ^a	-.09	-.09
Years in area	-.09	-.12
Defeatism ^b	.08	.11

Table 1--continued

Variable	Correlation with likelihood of attending	
	Symphony	Theater
Lives in Atlanta	.08	.08
Inner-Directed, Self-Sufficient ^a	-.08	-.04
Age of respondent	-.07	-.12
Empty-nest life-cycle stage	-.07	-.07
Young-married with no children life-cycle stage	.06	.09
Homemaker	-.06	-.06
Number of children over 14	-.06	-.07
Young-children life-cycle stage	-.05	-.03
Income over \$25,000	.05	.08
Employed full time	.04	.06
Employed part time	.04	.08
Retired	-.04	-.11
Lives in Memphis	.04	.06
Income \$7,000 - \$9,999	.03	.01
Income \$10,000 - \$11,999	-.03	-.05
Income \$15,000 - \$19,999	.03	.05
Income \$20,000 - \$25,000	.03	.02
Not employed	-.03	-.03
Amount of leisure time available	-.02	.02
Older-children life-cycle stage	-.02	.00
Income under \$7,000	-.02	-.05
White	-.02	.01
Outdoorsiness ^b	.02	.05
Female	-.01	-.02
Widowed life-cycle stage	-.01	-.06
Spouse employed	.00	.07
Teenage life-cycle stage	.00	-.04
Income \$12,000 - \$14,999	.00	.03
Temporarily unemployed	.00	.01

^aLeisure life-style group.

^bGeneral life-attyle dimension.

TABLE 2

MULTIPLE CORRELATION COEFFICIENTS FOR VARIABLES
PREDICTING LIKELIHOOD OF ATTENDING THEATER^a

Variables	Standardized beta weight	Simple correlations
Attitude toward attending theater	.31	.38
Culture patron ^b	.15	.32
Interest in live theater when growing up	.15	.28
Theater attendance during last year	.14	.32
Traditionalism ^c	-.13	-.15
Self-Confidence Opinion Leadership ^c	-.12	-.20
Number of cases	(222)	(222)
Adjusted R ²	.279	

^aSignificant at the .05 level.

^bLeisure life-style group.

^cGeneral life-style dimension.

TABLE 3

MULTIPLE CORRELATION COEFFICIENTS FOR VARIABLES
PREDICTING LIKELIHOOD OF ATTENDING SYMPHONY^a

Variables	Standardized beta weight	Simple correlation
Culture Patron ^b	.25	.34
Attitude toward attending symphony	.21	.33
Symphony attendance during past year	.20	.34
Interested in classical music when growing up	.20	.35
Socially Active ^b	.12	.10
Number of cases	232	232
Adjusted R ²	.289	

^aSignificant at the .05 level

^bLeisure life-style group.

ENDNOTES

1. A leading general source on this topic is: Philip Kotler, Marketing in Nonprofit Organizations (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1975). See also: Norman Kaderlan, Bibliography on the Administration of the Arts, Revised Edition (Madison, Wisc.: University of Wisconsin Arts Council, 1970).
2. Paul DiMaggio, Michael Useem and Paul Brown, The American Arts Audience: Its Study and Character, Cambridge, Mass.: Center for the Study of Public Policy, September 17, 1977.
3. Ibid.
4. Ibid.
5. Alan R. Andreasen and Russell W. Belk, Consumer Response to Arts Offerings: A Study of Theater and Symphony in Four Southern Cities (Washington, D.C.: National Endowment for the Arts, forthcoming).
6. Southern cities were chosen because of lower attendance at the performing arts in the South. See, for example, National Research Center for the Arts, Inc., Americans and the Arts (New York: National Committee for Cultural Resources, 1976).
7. Of the heavy attenders, 77% were heavy attenders of theater only, 5% were heavy attenders of symphony only and 15% were heavy attenders of both.
8. See, for example, William D. Wells, "Psychographics: A Critical Review," Journal of Marketing Research, 12 (May, 1975), 196-213; William D. Wells and George Guber, "The Life Cycle Concept in Marketing Research," Journal of Marketing Research, 3, (Nov. 1966), pp. 355-63.
9. W. Stephenson, The Study of Behavior (Chicago: University of Chicago Press, 1953).
10. Andreasen and Belk, same as reference 5.
11. Ibid.
12. See, for example, Michael J. Ryan and E. H. Bonfield, "The Fishbein Extended Model and Consumer Behavior," Journal of Consumer Research, Vol. 2 (Sept. 1975), pp. 18-36.
13. Martin Fishbein and Icek Ajzen, Belief, Attitude Intention and Behavior: An Introduction to Theory and Research (Reading, PA: Addison-Wesley Publishign G., 1975).

14. DiMaggio, Useem and Brown, same as reference 2.
15. Comments made at Conference on Planning for the Arts, University of Illinois, January 16, 1978.
16. Adrian B. Ryans and Charles B. Weinberg, "Consumer Dynamics in Nonprofit Organizations," Research Paper No. 40, Graduate School of Business, Stanford University, September, 1977.



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